



presents

# Bear Cub

(CACHORRO)



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## ***BEAR CUB***

### ***SYNOPSIS***

Pedro (José Luis García-Pérez) is an attractive and homosexual dentist who lives a sexually active lifestyle. He offers to take care of his 9 year-old nephew Bernardo (David Castillo) for two weeks while the child's mother, Pedro's older sister Violeta (Elvira Lindo), goes off to India with her latest "hippie" boyfriend. Pedro modifies his sexual behavior but quickly finds out that Bernardo is extremely comfortable and mature in his attitude towards life. When Violeta suddenly becomes detained in India, Pedro finds himself the boy's caretaker and must face the challenges of raising a child. As the relationship between uncle and nephew gradually becomes tighter through real love, friendship and affection, Violeta's estranged mother, Doña Teresa (Empar Ferrer), arrives to begin a relationship with Bernardo. But as she finds out more about Pedro's life, Doña Teresa believes that the upbringing of a child should not be left in the hands of a homosexual. *Bear Cub* is the newest film from Miguel Albaladejo, director of *Manolito Four-Eyes (Manolito Gafotas)*.

### **OFFICIAL SELECTION**

**2004 Berlin International Film Festival**  
**2004 Tribeca Film Festival**  
**40<sup>th</sup> Chicago International Film Festival**  
**51<sup>st</sup> Sydney Film Festival, 2004**  
**2004 Montreal World Film Festival**  
**2004 Philadelphia International Gay & Lesbian Film Festival**  
**2004 Miami International Gay & Lesbian Film Festival**

## ***BEAR CUB***

### ***DIRECTOR'S NOTES***

I don't think it can be lost on anyone that in recent years we've been fed a generous diet of films with homosexual themes and characters. I suppose it's a first step towards a much desired "normalization" of things. Some of those films have managed to really touch us thanks to the strength of emotions, the sincerity, daring and originality with which the stories were put together and with which the characters were depicted.

But the mainstream of this so-called "gay cinema" is limited. As far as I am concerned, these films seem bent on satisfying a few comfortable stereotypes: the ideal homosexual who is good-looking, educated, sensitive, and romantic; the funny guy, as campy as can be, who is always the best friend for women; wacky comedies built around those same stereotypes; and finally, films that address a series of problems easily associated with homosexuality: the difficulty of accepting one's homosexuality, discrimination, unrequited love, or the terrible hammer-blow called AIDS.

Since this is all now rather common ground, and has been seen time and time again, I think it behooves us to think of new stories, of characters that depart from those robot-like portraits, of more complex conflicts and issues. In *BEAR CUB*, no one has any particular difficulty in assuming and accepting Pedro's sexual orientation, there is unrequited love, because the main character wants it that way, and AIDS is there, but it is not depicted as that awful scourge.

But, of paramount importance above and beyond all of that, there is a child who has to be taken care of. Not because it is a right our main character has to fight for (it's not a film about brave heroes fighting for equality on every front, there are no de facto couples, adoption laws and stuff like that) but because life is very complicated and sometimes - in fact quite often - you've simply got to dig your heels in and work hard in order to make the most of what comes your way.

*BEAR CUB* is a rather disconcerting *éducation sentimentale*, with its fair dose of frenzied sex, tempered with the responsibility of bringing up a small child. A story of children that teach so much to adults and of adults who don't know what they could possibly teach kids. Of comic and absurd misunderstandings. Of painful quandaries and dilemmas. Of life and the commitment to life. Of commitment to one's self, and to those who need one.

## ***BEAR CUB***

### ***CASTING THE ROLE OF BERNARDO***

Miguel began the casting with Javier Mori, in Granada. He was thinking about the origin of the character of Bernardo, who is from Las Alpujaras, and looking for a kid who spoke with the accent of the region. But they soon realised that given the great variety of origins of the people of the area, there was no such thing as a typical regional accent. That, plus the fact that none of the kids he saw seemed what he was looking for, led to the abandonment of that avenue and a return to Madrid. Between both places, some two thousand kids auditioned in a period between six and eight months.

When the director and casting director got back to Madrid, the seemingly interminable process started. Some were immediately eliminated and others, the so called "favourites," were retained. More kids were subjected to more auditions including those who had the ability to cry in front of camera. That was what finally convinced Miguel that David Castillo, who had impressed him from the very beginning. David was what Miguel was exactly looking for because of the young actor's capacity in showing his feelings, for feeling in front of the camera, and for convincing the spectator of his emotions.

From then on, director and actor had a series of meetings, to get to know each other, and to allow the kid to get more and more into his character. Miguel was careful though not to give David the script till the shooting actually began, because he didn't want him to lose his spontaneous spark and naturalness with any overly rehearsed gestures.

# **BEAR CUB CAST**

<b>PEDRO</b>	José Luis García-Pérez
<b>BERNARDO</b>	David Castillo
<b>Doña (Grandmother) TERESA</b>	Empar Ferrer
<b>VIOLETA</b>	Elvira Lindo
<b>MANUEL</b>	Arno Chevrier
<b>JAVI</b>	Mario Arias
<b>GLORIA</b>	Josele Román
<b>LOLA</b>	Diana Cerezo
<b>BERNARDO (14 years-old)</b>	Daniel Llobregat
<b>AITOR</b>	Juanma Lara
<b>ANTONIO</b>	Jorge Calvo
<b>JUAN CARLOS</b>	Joseph Tomás
<b>IVÁN</b>	Juanjo Martinez
<b>RICARDO</b>	Ramón Ramos
<b>QUIQUE</b>	Patxi Uribarren
<b>GINÉS</b>	Isidro Olmo
<b>WALDO</b>	Fernando Albizu
<b>OLMO</b>	Javier Martínez
<b>JORGE</b>	Pep Morell
<b>ABOGADO</b>	Alfonso Torregrosa
<b>MACARRILLA</b>	Fernando Tejero
<b>TÍO JOVEN</b>	Roberto Hernández
<b>DANI</b>	Félix Álvarez
<b>BORJA</b>	Cali Caballero
<b>WAITER</b>	Jorge Alcázar
<b>PALMIRA</b>	Montserrat Alcoverro
<b>DETECTIVE</b>	César Díaz
<b>DENTIST ASSISTANT</b>	Melanie Beleña
<b>WOMEN TEACHER AT BERNARDO'S SCHOOL</b>	Ana Albaladejo
<b>MANAGER</b>	Felipe Albaladejo

<b>BUSINESSMAN AT AIRPORT</b>	Paco Luna
<b>TAXI DRIVER</b>	Daniel Heras
<b>TEACHER</b>	Herminia Mendoza
<b>EMPLOYEE</b>	Manuel Crespo
<b>BERNARDO'S CHILD FRIEND – GIRL</b>	Lucía González
<b>BERNARDO'S CHILD FRIEND – BOY</b>	Adrián Deacal
<b>BERNARDO'S FRIEND, 14 YEAR-OLD GIRL</b>	Elena Jiménez
<b>BERNARDO'S FRIEND, 14 YEAR-OLD BOY</b>	Juan Ramón Deacal
<b>HINDU CIVIL EMPLOYEE</b>	Umesh

***BEAR CUB***  
***CREW***

Director	Miguel Albaladejo
Screenplay	Miguel Albaladejo Salvador García
Producer	Juan Alexander
Executive Producer	Jose Luis G. Arrojo
Production Manager	Alicia Yubero
Director of Photography	Alfonso Sanz Alduán
Art Director	Jose Antonio Carmona
Costume Designer	Silvia García Bravo
Make-up	Manuela Romero
Hairstylist	Vicent Gaya
Sound	Sergio Burmann
Editor	Pablo Blanco
Music	Lucio Godoy

***BEAR CUB***  
***(Cachorro)***

**Spain 2004**

**Language: Spanish w/English subtitles**

**RT: 93 minutes**

**35 mm, Cinemascope**

**Aspect Ratio: 1:2,35    Dolby Digital**

# **BEAR CUB**

## **CAST**

**JOSE LUIS GARCÍA-PÉREZ** (Pedro) is one of the most experienced and all-round actors in Spain, having performed on television, stage, short films and national/international feature films. José Luis García-Peréz has also directed several short films and has received several awards. Selected feature films that he has starred in include *Semana Santa*, *Asalto Informático*, *Cuando Todo Esté en Orden*, *Una Pasión Singular*, *El Traje*, *Recambios*, and *Lobo*. García-Peréz can currently in the Spanish film *Héctor*, which made it's North American premiere at the 2004 Montreal World Film Festival.

**DAVID CASTILLO** (Bernardo) is a talented 11-year-old who started his successful career quite young. Before his main role in *Bear Cub*, he has performed in several television series and in Carlos Saura's *The Seventh Day* (*El Séptimo Día*).

**EMPAR FERRER (Doña TERESA)** Ferrer began acting in 1982 with her debut in Carles Mira's *Que nos quieten los bailao*. She has appeared with Penelope Cruz in *Volavérunt* and the popular Spanish film *El otro barrio*, directed Salvador García Ruiz. Ferrar has also worked with director Albaladejo in his 2002 film, *Rencor*.

**ELVIRA LINDO (Violeta)** Lindo is a "staple" in many of Miguel Albaladejo's film, whether she is acting or co-writing them. She has appeared in Albaladejo's films *Ataque Verbal*, *El Cielo Abierto* (*Ten Days Without Love*), and *Manolito Gafotas* in which she is also credited at the co-writer. Lindo is also a popular novelist and humorist in Spain, having written the books *El otro barrio*, *Algo más inesperado que la muerte* and *Manolito Gafotas*, which has inspired a slew of film, television shows and series of books. She is married to Antonio Muñoz Molina, another writer and Professor of Literature at the Instituto Cervantes in Spain, which promotes all aspects of Spanish education and culture around the world.

**ARNO CHEVRIER** (Manuel) Fluent in English, French, and Spanish, Chevrier has appeared in over 22 films, 24 television movies in his native France and numerous theatre productions from around the world. He played the role of Pierre in actress Angelica Houston's *Agnes Browne*, was featured in Bertrand Tavernier's *Around Midnight*, and Michel Blanc's *Grosse Fatigue*.

**MARIO ARIAS** (Javi) *Bear Cub* marks the second collaboration of Arias with director Miguel Albaladejo after appearing in *La primera noche de mi vida*. With numerous roles in his native Spain, he is a recognizable talent in film, television and theatre. He received an award for Best Actor at the 2003 Almuñecar Film Festival for his role in *El As*, a film directed by Martín Coiffiere.

**DIANA CEREZO** (Lola) Cerezo is a fresh face in Spanish cinema and has appeared in three of director Albaladejo's feature films: *Ataque Verbal*, *Rencor*, and *Bear Cub*.

**JOSELE ROMÁN** (Gloria) Ms. Román started studying classic ballet and became a classic dancer. She left the dance world and began taking smaller roles in theatre productions. After her first film, *Pecados conyugales* in 1968, she acted as a secondary in many comedy films on the 70's, usually in the role of a servant-girl. Considered an icon of Spanish cinema, Ms. Román has appeared in over 67 films ranging from comedies, melodramas, and thrillers. She has worked with openly gay director Eloy de la Iglesia in his film *Hidden Pleasures* and has appeared with actor Ángel de Andrés in *El Reprimido*, and popular pop singer and actress, Ana Belén in *Vida conyugal sana* and *El Buscón*.

# **BEAR CUB**

## **Director & Writer & Producer**

**MIGUEL ALBALADEJO** (Director/co-writer) Born in Alicante, Spain in 1966, Miguel spent his youth in a cinema run by his family throughout the '70s and '80s being exposed to films by Buñuel, Bertolucci, Kubrick, Pasolini, Woody Allen, Truffaut, Fassbinder, Oshima, Saura, Godard, Wenders, Ferreri, Borau, Eric Rohmer, Bob Fosse, Gutiérrez Aragón, and Ken Russell to name a few. Miguel made his feature film directorial debut with *La Primera Noche de mi Vida (My First Night)* in 1998 where he received a Goya Nomination for Best New Director. His second film, the charming *Manolito Gafotas (Manolito Four Eyes)* received a Goya Nomination for Best Adapted Screenplay and also received the Best Film Award at the 1999 Berlin International Film Festival. Other directorial efforts include *Ataque Verbal*, *El Cielo Abierto (Ten Days Without Love)*, and *Rencor*. *Bear Cub* opened in Spain on February 27<sup>th</sup> and Miguel is currently beginning work on his next film.

**SALVADOR GARCÍA RUIZ** (Co-writer) Ruiz has adapted, scripted and directed two popular novels for film: *Las Voces de la noche*, from novelist Natalia Ginzberg and the immensely popular book, *El Otro barrio*, written by Elvira Lindo, who also stars in *Bear Cub*. He made his directorial debut with *Mensaka*, a gritty and voyeuristic trip into the Spanish rock and roll scene which starred Tristán Ulloa of *Sex and Lucia* and *Kilometer Zero* fame.

**JUAN ALEXANDER** (Producer) Alexander is part of the Star Line TV Productions S.L. group which has produced over 12 films in Spain featuring many popular Spanish and American actors.. Selected titles include *Mouth to Mouth* starring Javier Bardem and Fernando Cuervo Guillen; *Sólo Mía*, starring Paz Vega; *Gimlet*, starring Viggo Mortensen; and *Spanish Fly*, which featured Martin Donovan and Danny Huston.

# **BEAR CUB**

## **WHAT IS A BEAR?**

Bearly

By Scott McGillivray, Editor-in-Chief of *100% Beef*

What the hell is a bear? Who are these folks, and why are they always hugging each other? What's with the beards? What's the deal with the flannel shirts? And what's up with that "WOOF!" business?

Welcome to the bear world.

I know, many of you think it's ridiculous. I've heard the talk, the sarcastic whispers of hardbodies sipping Carrot Juice at Jamba Juice Joints Nationwide...

"They're fat."

"They're sloppy."

"They're all.... hairy!"

"They woof and growl at each other like... animals."

Oh, I know. Horrible, isn't it?

As the former editor of BEAR Magazine and current editor of 100% BEEF Magazine, I guess I've got more than a few opinions about the whole bear thing. Since I'm professionally motivated to keep my big mouth shut when it comes to actually defining what it is that makes a man a bear, I'll tell you what I know and you can connect the dots to fill in the rest of the picture yourself when we're finished.

A couple of interesting things happened in the 70's and 80's. (Actually, a whole lot of things happened, and I'm only alive today because I wasn't old enough to legally participate, but that's another story.) One interesting phenomenon was how gay erotica established a sort of standard for male beauty. The problem for many of us was that most of the big "gay erotica" stars seemed to fit a certain physical ideal. (Think Tom of Finland fellas without forearm-sized genitals.) They were young, boyish, buffed, smooth, clean-shaven. Sure, they were "purty," but legions of men longed for something more rugged, more mature, more "naturally" masculine. Where was the pornographic equivalent of Grizzly Adams or Burt Reynolds? (Hey, don't laugh. Burt used to be hot.)

We embraced publications like DRUMMER which presented new images and ideals of hyper-masculinity. Raw, gritty, masculine, rough... these men looked more real, more accessible than those smooth-faced, chiseled gods being worshipped and presented as ideals of physical and sexual "perfection." But it seemed like these rough, macho-lookin' leather fellas were always whacking each other, and I, for one, wanted to make love in the bedroom, not war.

Of course, there were always COLT men. Beautiful to look at, lovely to hold... yeah, snowball in hell that I'd get close enough to even touch one of 'em, let alone ask him to cook me some dinner or fetch me a beer.

Later, the skeletal face of AIDS made huskier guys somehow seem healthier-looking than their illness-stricken buddies. On the sexual front lines, fear and ignorance made folks search for outward "signs" of health in potential partners. We had no way of assessing the HIV status of potential sex partners, so we used what we could. "Hmmm... rounder face, a healthy paunch... looks healthy. He couldn't have 'it.'" And off to bed we went. Silly? Perhaps. But when you take a growing demand for a new masculine ideal and mix it up with a healthy dose of fear about a disease that's killing off many of your friends, something's bound to develop.

That, to me, presents much of where “Bear” came from. Richard Bolger, BEAR Magazine’s founding father used, “Body by Nature, not by Nautilus” as his credo. BEAR Magazine put a rugged, masculine face on the answer to a growing demand for this new gay male physical ideal. The face was usually bearded. Outwardly, the men were less concerned with fashion than function and comfort. Bear bodies were fat, skinny, hairy, smooth, or any combination thereof, as long as it was un-fussy and masculine looking. And, for the first time in porn, penis size wasn’t an issue. BEAR made masculinity more about the “attitude” than the man; a man who was comfortable in his skin, visibly mature and definitely masculine. Straight men trapped in gay bodies? It seemed so. They dressed in decidedly un-trendy blue-collar clothing, and adopted—or identified with—blue-collar lifestyles.

Tres un-gay.

So, you ask: Who is a bear? Well... if you think you’re a Bear, then you’re a bear. How cool is that? Cool, maybe, but it doesn’t answer the question, does it? Let’s see... to put “bear” into perspective using language we can all understand, let’s try this. Bears are sort of to the gay movement what Arts & Crafts were to the world of design & architecture. Strong, sturdy, simple, well-made, rustic but refined, and precisely executed without any of the fiddly-bits and curlicued ornamentation of the Victorian or Art Nouveau movements.

As the “bear movement” has evolved and become larger and more homogenized, sub-groups have developed. Naturally, each has its own identity, and most are pretty self-explanatory.

We’ve got daddy bears, leather bears, muscle bears, trucker bears, big bears, little bears, Gen-X bears, and Old-School bears. We’ve apparently got a whole slew of nicknames for folks who sorta are (but sorta aren’t) bearish — like cubs, wolves, and otters. Don’t ask me what they mean, or for the physical or psychological attributes which define each of these classifications, because I couldn’t begin to enlighten you there. There are Internet “Bear Codes” which allow folks to describe themselves to each other without actually talking to each other (along the lines of the leather mens’ “hanky code.”) Again, if you want specifics, you’re on your own here. I’m only pointing out particulars.

There are even folks who might look like they’d identify themselves as bears, but don’t, for whatever reason. Take COLT superstud Carl Hardwick, for example. He’s hairy, bearded, burly. I’ve never met him, but I suspect he identifies more as a bodybuilder than a bear. I’ll tell you what... you get me his home address and phone number, and I’ll gladly confirm this personally, and get back to you with the results.

Take any member of the Village People and dissect his identity. There’s probably a bear or group with a similar identity. (Hmmm... except for the Native American with the big feather headdress. I’m not aware of any bear identity which involves dressing like a Native American in full ceremonial regalia. But, again —I could be wrong.)

Over the years, a certain “look” has emerged as the bear “uniform.” Bear in mind, this is a gross generalization, the type I usually despise. But, in its most generic form, this “look” often involves a beard or some uncomplicated facial hair configuration, a ball cap, t-shirt or flannel shirt or (my personal favorite) no shirt, suspenders, levi’s, boots. Often, leather is thrown into the mix. Occasionally, feathers are thrown into the mix, but that takes things into an entirely different direction, and I just don’t want to go there today.

I don’t claim to be an expert on bears or bear culture. I happen to be the editor of 100% BEEF; a magazine that – better than any other - celebrates nontraditional expressions of masculine beauty, and I happen to really dig big, hairy, masculine lookin’ men. Being “passionate about your work” is pretty much built into this job. Former BEAR Magazine editor Luke Mauerman said

it best, "I'm convinced God knew what she was doing when she made the male form, and getting to look at nude men while at work is way high on the job-satisfaction meter."

I know you have questions. While I can't tell you exactly what it is that fits a man into the "bear" suit, I can help to dispel a few of the myths you may have about these heavenly human creatures. Careful now, because you may end up more confused than you already are, but give it a shot. You might actually learn something.

Pencils, post-its and open minds ready? Okay, let's go.

### **Myth Number One: Bears are all fat.**

**False.** Bears can be any size. However, because the "bear" identity was from its earliest inception, about dispelling the myth that men must be young, buffed, smooth and clean-shaven to be sexy or even attractive, the acceptance, admiration, and, in many cases, celebration, of a more mature-looking "natural" body has grown. "Unconventional beauty," it's sometimes called. Aside from that, fat men (and women) can be very sexy. That's right. Sexy. Let's face it - sexuality is about chemistry between folks, and beauty is, after all, in the eye of the beholder. There are plenty of us who would rather worship pot-bellied blue-collar roughnecks than Idols named Ryan.

### **Myth Number Two: Bears are all hairy.**

**True and False.** (Confused yet?) Sure, the "archetypal" bear man is typically hairy. The hairier, the better, for many of us. (Well, just shy of "Guinness Book of Records" hairy. We're not talking missing link here, folks. Just an extra chromosome or two to spice up the package.) However, you don't necessarily need to be hairy to fit in here. A little bit of facial hair and a masculine attitude goes a long way, and blue-collar sensibilities are not conditional upon how much hair covers your body.

First impressions allow big, hairy men into the "bear" club more quickly than smaller, smooth guys, it seems. There's something about a big fella with an ample coat of body hair that somehow translates into "masculinity" for many of us. We see him lumbering down the street, and... well, before we actually discover that his lisp is stronger than his bicep and he knows less about NASCAR than he does about Martha Stewart's legal troubles, we imagine the beast that must live within, and we "woof" under our breath. Or not. My first San Francisco partner was a hairball, and my Haight-Ashbury roommates would literally squeal and shudder when I described his body hair (especially that on his back) to them. "Ewwwwwwww... that's soooo grosssss!"

Different strokes...

### **Myth Number Three: Bears are slobs.**

Not. Ball caps, facial hair and flannel may not be tearin' up the runways of Paris and Milan, but unconventional fashion sense does not a slob make! Bears are clean folks. We shower when we need to, and, for the most part, we brush our hair and comb our teeth as often as the rest of you. Remember, underneath it all, we are (Gasp!) gay men and, as such, we aspire to a higher standard of living than the straight people. Even though we often look like we'd be more at home in a log cabin or straddling a Harley-Davidson, you'd be surprised at how much taste we really have. As a rule, bears' grooming and personal hygiene tendencies run more toward the practical than the flamboyant. Simply put, wearing a beard means you don't have to shave every day. And subscribing to a simpler, more practical fashion aesthetic means not having to keep up with the Versaces, Pradas, Dolces or Gabanas.

**Myth Number Four: Bears eat too much:**

No more than you. Yeah? Prove it.

**Myth Number Five: Bears drink too much.**

Again, I've read no statistical data to support this claim. Some of us like the beer. I forgot to mention earlier, it goes with the cap and the suspenders; at least visually. Bottom line here is that the "bear" label is no more about fat or flannel than it is about beards or body hair. Mostly, it's about acceptance. In the big, burly world of bears, the table is big, the chairs are plenty, and everybody is welcome. Yeah... even you, buddy.

Woof!

Contact Scott at [Rustyspot@aol.com](mailto:Rustyspot@aol.com)

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# **BEAR CUB**

## **“HOMBRES” Theme Song performed by Fangoria**

### **Men**

There are men who are movers  
Men who are shaken  
There are men who do not exist  
Men who do not shout

There are men who breathe  
Men who suffocate  
There are men who hide the truth  
Men who steal

Some people bet heavy and choose to love  
Though they don't know how long you'll be around  
You know I will always be by your side

There are men try to buy you  
Men who are bought

There are men who remember  
There are men who lie  
There are men who prefer not to speak  
There are men who don't understand

Some don't have luck and prefer to deceive  
Knowing that it's easy to win you  
Know that I will never be distant from you

I ain't got it and it can't be bought  
This isn't what I want and it's all you've got

Some people bet heavy and choose to love  
Though they don't know how long you'll be around  
You know I will always be by your side

Some don't have luck and prefer to deceive  
Knowing that it's easy to win you  
Know that I will never be distant from you

Today there is a full moon and a man walks by  
“her”  
Today there is a full moon and a man walks by  
“her”

### **Hombres**

Hay hombres que se mueven  
Hay hombres que se agitan  
Hay hombres que no existen  
Hay hombres que no gritan

Hay hombres que respiran  
Hay hombres que se ahogan  
Hay hombres que ocultan la verdad  
Hay hombres que roban

Hay quién apuesta fuerte y decide quererte  
Sabiendo lo fácil que resulta perderte  
Sabes que siempre estaré cerca de ti

Hay hombres que te compran  
Hay hombres que se venden

Hay hombres que recuerdan  
Hay hombres que mienten  
Hay hombres que prefieren no hablar  
Hay hombres que no entienden

Hay quién no tiene suerte y prefiere engañarte  
Sabiendo lo fácil que resulta ganarte  
Sabes que nunca me iré lejos de ti

Tienes que aprender a resistir  
tienes que vivir  
esto no lo tengo esto no lo hay  
esto no lo quiero y esto que me das

Hay quién apuesta fuerte y decide quererte  
Sabiendo lo fácil que resulta perderte  
Sabes que siempre estaré cerca de ti

Hay quién no tiene suerte y prefiere engañarte  
Sabiendo lo fácil que resulta ganarte  
Sabes que nunca me iré lejos de ti

Hoy hay luna llena y un hombre camina por ella  
Hoy hay luna llena y un hombre camina por ella

# **BEAR CUB**

## **Fangoria Biography**

To speak of Fangoria is to speak of Alaska and Nacho Canut .

Alaska and Nacho Canut partnered together to make music in 1977 as the band *Kaka de Luxe* which also featured performance artists Fernando Márquez, Manolo Campoamor, Enrique Mountain and Carlos Berlanga. Their music career took off and in 1979 the duo formed another group with performance artists Ana Curra and Eduardo Benavente, named *Alaska and the Pegamoides*. The second band became so wildly popular that it quickly dissolved *Kaka de Luxe*.

In 1982 Carlos Berlanga, Nacho Canut and Alaska created *Alaska and Dinarama* with super-successes like: "Neither You Nor Nobody," "King of Glam," and "My Fiancè is a Zombie." This during the "La Movida" movement, where the arts experienced a creative explosion after the Franco regime in Spain, inspiring the talents of many writers, musicians and filmmakers including Almodovar, to create freely.

In 1989 they separated from Carlos Berlanga and formed Fangoria . The group made its debut during Halloween in Madrid of the same year. . The album, *Salto Mortal*, took off immediately and people embraced the pop, electronic music, awash with melody, open to experimentation, and often rejecting music purists and integrity. Most of Spain at the time didn't really know what to do with Fangoria but the band quickly found a group of devout followers who named themselves "The Fatal" who often organized conventions, created merchandising and supported the band.

Beginning in 1992, Fangoria released three EPs over the next three years, experimenting with different electronic sounds while maintaining a skewered pop sensibility. With tongue firmly planted in cheek, Fangoria's lyrics focused on love and relationships often referencing Disneyland, God and electronic synth music. On these EP's, the duo also began remixing their songs and eventually began their own recording studio dedicated to remixing Spanish bands like Pop, Dangerous Friendships, OBK, Clarified and Blue and Black night club among others.

Fangoria is also guilty for remixing the international hit "The Macarena," that was number one in the USA, and terrorized radios and televisions around the world, even at the 1996 Olympic Games in Atlanta. At the same time, they composed music for the Contemporary Ballet in Spain in their tribute to designer Cristóbal Balenciaga.

The group has also dabbled in composing soundtracks for various films including sound track for the campy sci-fi comedy, *The Killer Tongue* in 1996. Later, Disney approached Fangoria to do a Castilian language version of "Cruella de Ville" for Disney's live action remake of *101 Dalmations* featuring Glenn Close when it played in Spain.

In 1999, the group released *Una temporada en el infierno*, considered by many Spanish music critics as the best disc of the Nineties by a Spanish group. The album sold over 20,000 copies in Spain alone and included a string of number one hits. The cd was packaged as double set and the second disc featured over 20 remixes by DJs like Kadoc, Molina Angel, Madelman and Big Toxic.

In the 2001, Fangoria released *Naturaleza Muerta* which features the *Bear Cub* theme song "Hombres." The album was another monumental hit and the band has always thrived by the dedication of their fans as well as headlining music festivals all over Europe. The pair also deejay under the pseudonyms The Mexican Acid Queen (Alaska) and Calígula 2000 (Nacho).

Their latest album released in June of 2004, *Arquitectura Efímera* has spawned numerous number hits and continues the legacy of Fangoria has the premiere pop group in Spain.

# **Bear Cub** **(CACHORRO)**

**INTERVIEWS & FEATURES**

# **Bear Cub**

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## **REVIEWS**